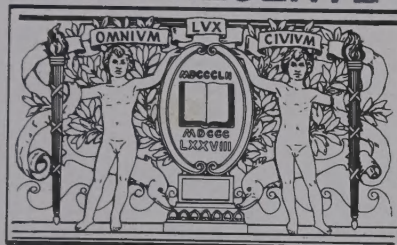


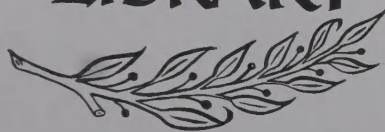




BOSTON RESERVE

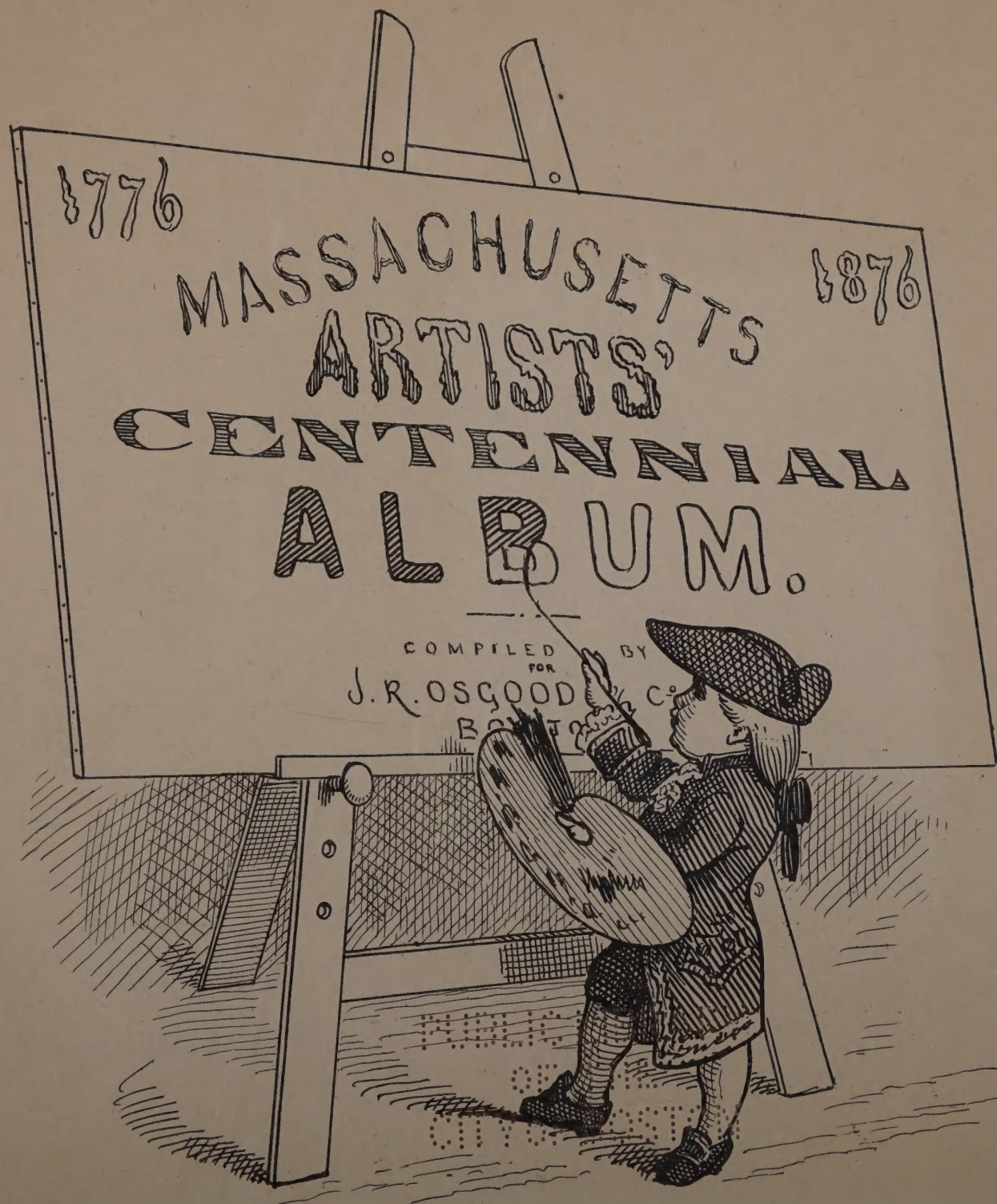


BOSTON  
PUBLIC  
LIBRARY









Edward Wheelwright.  
March 25. 1896.

YRACELL CLERK  
ENT TO  
NOTES TO YTD





HIS volume has been compiled by two artists, and is intended as a souvenir of the pictures sent from Massachusetts to the Centennial Exhibition in Philadelphia. The majority of the illustrations are facsimile prints of pen-and-ink sketches, made by the artists, of their respective pictures. In cases where, from the absence of the artists or from other causes, it was impossible to obtain autographic drawings, the compilers of the volume have given their own interpretation of the pictures, not attempting to render the manner of the painter, but only to suggest his picture by simple means. The facility afforded by the heliotype process, the hearty co-operation of the contributors, and the courtesy of the various committees connected with the exhibition, have made the publication of this volume within the short space of three weeks a possibility. In arranging the illustrations, the heliotypes from the original pictures have been placed last; and, beside the old paintings, there will be found among them examples of the work of several living artists. The list of autographs will indicate those who have contributed their own sketches. The descriptions are not critical, but explanatory. The size of the picture illustrated follows, in each case, the brief description of the same.

Boston, April 3, 1876.





# DESCRIPTIVE INDEX TO THE ILLUSTRATIONS.

## FRANCIS ALEXANDER.

### *PORTRAIT.*

Page 1. No. 1.

Study of the head of the artist, painted by himself in 1834, and presented to Mr. William Willard.

Size 18 by 24 inches.

## MISS FANNY ALEXANDER.

### *MADONNA.*

Page 1. No. 2.

The virgin is seated, and holds the infant on her knees. She wears robes of red and blue, with white drapery about her head. The figures are relieved against a background of burnished gold. It is, of course, impossible to give in a sketch the expression of the faces, on which the interest of the picture so much depends. Owner, Mr. James Davis. Miss Alexander sends also three pen-and-ink drawings: "Una Preghiera," "Settembre," and "Nella feeding her Doves."

Size 12 by 18 inches.

## WASHINGTON ALLSTON.

### *ROSALIE.*

Page 19. No. 59.

This picture was painted in 1835. It represents a beautiful girl seated, facing the spectator, with one hand upon her bosom, and the fingers of the other between the leaves of a red book which she holds upon one knee. A piece of dark-brown drapery thrown across the lap nearly hides the blue of the skirt. The waist of the dress is of gray, with white sleeves, and is bound to the form by a yellow girdle. The background is a dull red curtain, with a gray column at the left. The

picture is owned by Mr. Nathan Appleton. The illustration is a heliotype made from the original. There has also been contributed to the exhibition "Isaac of York," and "The Head of a Jew," by Allston, both the property of the Boston Athenæum, and a landscape owned by the Rev. Mr. Foote.

Size 30 by 36 inches.

Washington Allston was born at Waccamaw, S.C., Nov. 5, 1779. Between the ages of seven and seventeen, he was at school in Newport, R.I., and graduated in Harvard University in 1800. The next year, he went to England, and became a student at the Royal Academy. In 1809, he returned to Cambridge, and married the sister of Dr. William E. Channing. From 1811 to 1818, he was again in England, where he painted some of his best pictures. Having lost his first wife, he married, in 1830, a daughter of Judge Dana. His most notable works are "Saul and the Witch of Endor," "Elijah in the Desert," "Jacob's Dream," "The Angel liberating Peter from Prison," "The Dead Man restored to Life by Elijah," "The Angel Uriel in the Sun," "Anne Page and Slender," and "Belshazzar's Feast." Besides a volume of poems, issued in 1813, he published "Monaldi," a prose tale, in 1841, and wrote "Lectures on Art and Poems," published in 1850. He died in Cambridge, Mass., July 9, 1843.

## JOSEPH AMES.

### *PORTRAIT OF PRESIDENT FELTON.*

Page 15. No. 51.

A portrait of the late President Felton of Harvard University, by Joseph Ames (deceased). He is dressed in the academic robes, and sits in a great chair, holding a book upon his knees. The drapery is black, and the background sombre. Ames's two portraits of Daniel Webster are also in the collection. The full-length is owned by Harvard University; the other, by Mr. B. S. Moulton.

Size 40 by 50 inches.

**HENRY BACON.***THE BOSTON BOYS AND GENERAL GAGE.*

Page 2. No. 5.

The title needs no explanation. The little episode of boys disturbed in their coasting on the Common at the time of the British occupation of this city is too well known to require description. The main feature of the composition is the façade of an old colonial mansion, with a portico, on the floor of which are seen General Gage and several other officials; while a grenadier with his gun keeps back, with a gesture of impatience, the crowd of small boys that have assembled to present their grievances to the commander. Beyond the house, a bit of wintry landscape is recognized as part of the Common. Fresh snow covers the ground and whitens the architecture. The troop of boys crowd near the portico, where a bright little fellow with a smaller companion explains the case to the general. In front of the principal group is a little fellow in blue velvet, with a sled on which is seated a small girl. The group of boys is as motley a one as may be seen coasting on the Common at the present day. A few citizens attracted by the stir, and a negro holding a white horse, are accessory figures of the central groups. The composition is crowded with incident. The general tone of the picture is gray. It was exhibited in the Paris Salon of 1875.

Size 60 by 96 inches.

**M. K. BAKER.***AZALEAS.*

Page 1. No. 3.

A few white azaleas in a graceful vase of deep red glass, against a low-toned background of yellow drapery, is the subject of Miss Baker's small study.

Size 9 by 13 inches.

**E. M. BANNISTER.***UNDER THE OAKS.*

Page 4. No. 14.

A simple composition, and a picture quiet in color and low in tone, but with strong oppositions. The dark mass of a clump of great oak-trees fills the middle of the picture, and is seen in silhouette against a light sky

and the meadows beyond. Under the trees is a flock of sheep in the care of a shepherd and in the immediate foreground a pool of water. The general tone of the picture is gray.

Size 48 by 78 inches

**E. T. BILLINGS.***PORTRAIT OF WENDELL PHILLIPS.*

Page 3. No. 9.

A half-length standing portrait, in costume of dark cloth, with a gray-brown background, light above and dark below. Mr. Billings sends, also, a study of the interior of a wheelwright's shop.

Size 37 by 50 inches.

**MRS. LUCIA S. BLISS.***CAMPANULA.*

Page 2. No. 7.

A study in water-color, on tinted paper, of the campanula, or Canterbury-bell. The flower is double in form, and bears a close resemblance to a cup and saucer. Mrs. Bliss has three other flower-pieces in water-colors.

Size 15 by 28 inches.

**ELIZABETH BOOTT.***HEAD.*

Page 3. No. 8.

This is a life-sized study of the head of a lady, in full profile. The hair is auburn; the dress black, trimmed with lace; and the background and scarf are in different shades of green, to harmonize with, and render more brilliant, the warm tones of the flesh and hair.

Size 13 by 20 inches.

**WALTER BRACKETT.***LANDED.*

Page 3. No. 11.

This is the last picture in the series of four illustrations of the interesting points in the capture of a large salmon. The pictures are named respectively, "The Rise," "The Leap," "The Last Struggle," and "Landed." In the latter, the one chosen for the subject of the sketch, the great fish lies upon his side on a rock near the stream; and close at hand is the fishing-rod and



reel. Beyond is seen the river and wooded banks. The landscape is simple and gray, contrasting with the color of the fish.

Size 20 by 32 inches.

**GEORGE L. BROWN.**

*SUNSET, GENOA, BIRTHPLACE OF COLUMBUS.* Page 2. No. 6.

The fertile slopes behind and above the city of Genoa are a favorite summer-resort for the sake of the view and the cool sea-breezes. From one of these heights, crowned by a ruined tower and tall trees, the artist has painted the slopes with their rich vegetation, the distant city of Genoa with its lighthouses and the shipping in the harbor, and the broad expanse of the bay, bounded by the horizon and the far-off hills on the coast near the town of Nice. The sun is near the hills; and a long line of bright light is reflected on the glassy waters of the bay. A warm glow bathes the landscape and spreads over the sky, tinging the small, flaky clouds with a ruddy light. On the shore of the bay, in the middle of the picture, may be distinguished the house where Columbus was born. Mr. Brown contributes one other landscape in oil, — "Venice," — two water-colors, and a frame of copperplate etchings from his pictures.

Size 34 by 60 inches.

**W. WARREN BROWN.**

*TWILIGHT AT THE MOUTH OF THE SPURWINK.*

Page 3. No. 10.

A mass of trees is in silhouette against a delicate gray sky, with a line of dark clouds across the middle. The foreground, the flat shore of the river, is low in tone; and the water is quiet in color, reflecting the hues of the sky. The interest of the composition is heightened by the boats on the water, the sheds on the shore, and other details.

Size 20 by 30 inches.

**H. R. BURDICK.**

*CRAYON STUDY.*

Page 1. No. 4.

A portrait in crayon of a young lady in three-quarters position. Dark dress, and white lace at the throat.

Size 22 by 27 inches.

**BENJAMIN CHAMPNEY.**

*ARTISTS' BROOK, NORTH CONWAY, N.H.* Page 5. No. 16.

A view of a pleasant valley near the White Mountains. A part of a quiet brook in the foreground, in the shadow of overhanging trees, and, beyond, broad meadows with feathery elms at intervals. There is a simple summer sky with light clouds at the horizon. Mr. Champney contributes two other landscapes: "At Glenora, Seneca Lake," and "Old Willows, Winchester, Mass."

Size 22 by 36 inches.

**J. W. CHAMPNEY. ("CHAMP.")**

*"DON'T TOUCH!"*

Page 4. No. 15.

This is from a domestic motive found in France. The painting represents a washing-day in the courtyard of a picturesque cottage. The mother stands at a tub, busy with the clothes; and several children are playing around her. A small boy in the foreground is blowing huge soap-bubbles, which a baby in a high-chair tries to reach, but is prevented by an elder sister. The figures are painted in diffused light. The color is quiet; and the general tone is a delicate gray. Mr. Champney contributes three other *genre* pictures: "Grandma's Pet," "Speak, sir!" and "Your Good Health."

Size 20 by 26 inches.

**DARIUS COBB.**

*PORTRAIT.*

Page 4. No. 12.

A portrait of Cyrus Cobb. It is simple in arrangement of light, and quiet in color. The drapery, which is without detail, is massed with the deep gray of the blackground to strengthen the effect of light upon the head.

Size 25 by 30 inches.

**J. FOXCROFT COLE.**

*ON THE COAST, NORMANDY.*

Page 4. No. 13.

This is a study of a low pasture near the coast, broad meadows bounded in the distance by the line of the sea and a low cliff. Near a pool of water in the fore-



ground is a bull with two cows feeding. The sky is full of dark storm-clouds on the left; and on the right the sunlight breaks through, strongly illuminating the distant water and the low clouds. Mr. Cole is represented by three other pictures: "Cows Ruminating," "Normandy Pastoral," and "Twilight, Melrose Highlands."

Size 39 by 53 inches.

# **JOHN SINGLETON COPLEY.**

*PORTRAIT OF MRS. THOMAS BOYLSTON.* Page 19. No. 58.

The costume is an olive-green dress, black lace across the shoulders, and white cap and undersleeves, a long mit on the right hand. The lady is seated in a stuffed chair covered with gray damask. A dark-green curtain forms the background. The painting is owned by Harvard University; and the illustration is a heliotype made from the picture. Other pictures by Copley are, "Portrait of Thomas Boylston," and "Full-length Portrait of John Adams," both owned by Harvard University.

Size 40 by 51 inches.

John Singleton Copley was born at Boston, July 3, 1737, and studied his profession under his stepfather, Peter Pelham, and afterwards under the portrait-painter I. B. Blackburn. He acquired considerable reputation before he went abroad, which he did in 1774, proceeding to Rome by way of England, and returning to London late in 1775, where he settled, and devoted himself to portrait-painting, and never returned to America. He was introduced by Benjamin West to the Royal Academy; was admitted an associate in 1777, and elected a member in 1783. He is best known by his portraits; and among his historical pictures the most important are, "The Death of the Earl of Chatham," "The Death of Major Pierson," "The Siege of Gibraltar," "The Arrest of the Five Members by Charles the First," and "De Winter's Defeat by Admiral Duncan." His last work was a portrait of his son, Lord Lyndhurst. He married the daughter of Richard Clarke, one of the consignees of the tea destroyed in 1773, and died at London, Sept. 9, 1813.

# **GEORGE F. DANIELS.**

*CROWN POINT AND THE NARROWS, LAKE CHAMPLAIN.*

Page 6. No. 19.

Broad fields in the foreground, sloping to the shores of the land-locked water in the middle distance; beyond, a range of great hills against a sky full of simple, light

clouds that gather in the lower part near the horizon. The color is quiet, and the effect of light rather subdued.

Size 28 by 48 inches.

# **MRS. S. T. DARRAH.**

*LAKE CHAMPLAIN.*

Page 5. No. 17.

A line of dark-green trees in the middle-ground is strongly defined against a sunset-sky. A streak of ruddy light gleams through a rift in the bank of gray clouds at the horizon; and a soft yellow light spreads over the upper sky. The water repeats the tones of the sky and trees; and a bit of level, broken marsh fills the foreground. Mrs. Darrah contributes two other landscapes, "After the Storm," and "Sundown;" the former is a water-color.

Size 26 by 38 inches.

# **F. B. DE BLOIS.**

*WINTER MORNING, LICOLA.*

Page 6. No. 21.

A motive found in the vicinity of Naples. It is a broad, broken plain, bounded in the distance by snow-covered mountains, and dotted here and there by pools of water, clumps of trees, and buffaloes feeding. The sky is a delicate gray blue with thin clouds. The color is quiet, and the effect is of diffused light. Mr. De Blois sends also a landscape, "October Day."

Size 16 by 31 inches.

# **D. JEROME ELWELL.**

*PORT OF ANTWERP.*

Page 7. No. 25.

A view of the city of Antwerp, taken from the right bank of the River Scheldt, just below the town. The line of quays with the picturesque vessels stretches away to the distance. In the foreground is the dark mass of a steamer moored at the entrance to the docks; and beyond and distant rises the spire of the cathedral, and the roofs of the houses in the centre of the city. The sky is full of gray clouds, dark at the horizon, and broken near the zenith; and their color is repeated in the water. The general tone of the picture is gray.

The contrasts of light and shade are strong, while the effect is of diffused morning light. Mr. Elwell also sends another landscape, "The Downs, near Ostend."

Size 31 by 51 inches.

**J. J. ENNEKING.**

*MOONLIGHT ON THE CANAL GIUDECCA.* Page 5. No. 18.

The façade of a church, a broad river with bridges over the smaller canals, and vessels moored along the stone quay, fill the right of the picture, and form a dark mass, in subdued contrast with the gloomy sky. The full moon near the horizon lights up the edges of the clouds below, and is reflected strongly in the ruffled waters of the canal. The clouds in the upper part of the sky, the deep tone of the water, the dark masses of the vessels, and the architecture, are in strong opposition to the brilliancy of the moon, and make the general tone of the picture low and sombre.

Size 34 by 41 inches.

**D. C. FABRONIUS.**

*PORTRAIT.* Page 14. No. 48.

A portrait of the artist, drawn by himself, in black and red crayon. Mr. Fabronius also contributes two other crayon portraits.

Size 25 by 30 inches.

**W. ALLAN GAY.**

*WINDMILLS AT DELFTHAVEN.* Page 6. No. 22.

The motive for this picture was found on one of the canals in Delfthaven, the port from which the Pilgrims sailed on their way to America in 1620. The landscape is painted in the gray general tone characteristic of the Low Countries. On the left of the painting, great windmills, with their long, picturesque arms towering above the surrounding trees, are seen against the summer sky, full of gray, luminous clouds. The quiet waters of the canal reflect the tones of the landscape, and repeat the quaint forms of the vessels.

Size 29 by 36 inches.

**WALTER GAY.**

*FALL FLOWERS.* Page 6. No. 20.

A bunch of grasses, golden-rod, daisies, and other wild flowers, in a quaint earthen jug against a dark background.

Size 14 by 18 inches.

**SAMUEL L. GERRY.**

*AMERICAN TOURISTS PASSING THE COL DE BALME, SWITZERLAND.* Page 7. No. 24.

Those familiar with the route over the mountains between Martigny and Chamounix, Switzerland, will recognize in this picture a scene of daily occurrence in the season of travel. A gentleman and lady, mounted on mules led by a guide, are riding along the mountain-path, and are just on the summit at the end of a steep rise, where they are relieved against the snowy sides of Mont Blanc, which are half shrouded in rolling clouds. In the foreground is seated a peasant-woman, resting with her burden by the side of a mountain-brook; and other natives, in picturesque costumes, stand near the travellers.

Size 36 by 54 inches.

**ELLEN DAY HALE.**

*BOY READING.* Page 8. No. 30.

A full-length, life-sized study of a boy dressed in a black velvet suit with a red bow at his neck and red stockings. He has brown hair, and is holding a brown leather book in both hands. On the floor are two white chess men and a pink one. The background is of stamped leather, a greenish brown tone predominating in it.

Size 26 by 50 inches.

**GEORGE F. HIGGINS.**

*FOREST INTERIOR IN THE ADIRONDACKS.* Page 7. No. 23.

This landscape represents a passage in the woods leading to a lake in the distance, and arched over by tall pine-trees. The lake with its wooded banks is in sun-

light, which also touches the pathway in the middle-ground, leaving the rest of the picture in diffused light. It is quiet in color and in general tone.

Size 26 by 34 inches.

**THOMAS HINCKLEY.**

*END OF THE CHASE.*

Page 8. No. 28.

A study of two hounds with a dead fox at the close of the chase. They are in a simple gray landscape, with hillsides sloping to a small lake in the distance, and crowned with rocks and trees. The dog lying down is spotted black and white; and the other is dark brown and black. The animals are the size of life; and the picture is highly finished.

Size 44 by 60 inches.

**ELIZABETH W. HORTON.**

*DOUBLE POPPIES AND OATS.*

Page 7. No. 26.

A study in water-colors of a bunch of double poppies. The red, white, and purple variety have each been chosen to form the group.

Size 11 by 22 inches.

**MELICENT JARVIS.**

*JEANETTE IN THE STUDIO.*

Page 8. No. 27.

The subject of this picture is the interior of a studio in Antwerp, with the curious old furniture, the walls covered with sketches, and all the paraphernalia of an *atelier* in picturesque confusion. The servant-girl, with a broom, leans on a high-backed chair, and surveys the scene. The color is in a scale of grays; and contrasts of quiet tones characterize the picture. Miss Jarvis also sends a portrait of a lady.

Size 20 by 30 inches.

**D. T. KENDRICK.**

*A FOGGY DAY AT THE BEACH.*

Page 8. No. 29.

A simple motive, — a broad beach stretching away to the distance, lines of foam-capped breakers, and a sky veiled with clouds of thick mist, that hide the horizon,

and settle down upon the water, limiting the view to a short distance. In the middle-ground, on the beach, and half hidden by the dense fog, are two figures. The general tone is cool and gray; and a diffused light from the upper portion of the sky spreads over the picture.

Size 16 by 30 inches.

**ERNEST W. LONGFELLOW.**

*OLD MILL AT MANCHESTER.*

Page 9. No. 32.

An old mill, apparently turned into a dwelling-house, among the trees, near a winding stream, with sunny meadows beyond. The dark mass of the building and the great trees, comes up strongly against the sky full of bright clouds. The sunlight throws deep shadows of the trees, and the railing of the bridge which crosses the stream, upon the thick turf of the meadow. Several children are playing upon the bridge. The foreground and middle distance are broken by clumps of trees, fences, and other details of the landscape; and in the extreme distance are low hills. The effect is of full sunlight.

Size 30 by 42 inches.

**LOUISE G. McMURTRIE.**

*GERANIUMS.*

Page 9. No. 31.

A study in water-color, on tinted paper, of a number of branches of a geranium-plant, with clusters of red blossoms, and an abundance of great leaves. Mrs. McMurtrie sends also another flower-piece in water-color.

Size 18 by 22 inches.

**FRANK D. MILLET.**

*IN THE BAY OF NAPLES.*

Page 9. No. 33.

A study of the interior of a market-boat on the Bay of Naples, drifting across from the Island of Capri to the city of Naples, with a light wind astern. In the distance is Vesuvius, and the villages scattered along the shore at the base of the mountain. The figures are life-sized; and the effect is the full light of a noonday



sun. Mr. Millet contributes two other pictures: "Portrait of a Lady in the Costume of 1740," and "Turkish Water-Seller."

Size 51 by 77 inches.

**J. A. S. MONKS.**

*APPLE-TREES.*

Page 10. No. 34 A.

A study of a group of gnarled apple-trees in spring-time, covered with blossoms, and in the middle of a broad field, is the principal object in the landscape. The sky is full of gray clouds, broken in the central part and near the horizon; and a strong light floods the middle distance, leaving the foreground in shadow.

Size 30 by 45 inches.

**GEORGE C. MUNZIG.**

*CRAYON HEAD.*

Page 9. No. 34.

A life-sized portrait, in black crayon, of a lady in three-quarters position.

Size 25 by 30 inches.

**JOHN NEAGLE.**

*PORTRAIT.*

Page 18. No. 57.

This is a study from life of the head of Gilbert Stuart the artist, painted by John Neagle, in August, 1825. The background is gray, the coat black, and the neck-cloth white. It is owned by the Boston Athenæum. The illustration is a heliotype from the picture.

Size 22 by 27 inches.

John Neagle, who was born in Boston in 1799, began life as a coach-painter. He afterwards obtained considerable reputation as a painter of portraits. His best picture is a full-length portrait of Patrick Lyon the blacksmith, the property of the Boston Athenæum. He died in 1865.

**GILBERT STUART NEWTON.**

*THE IMPORTUNATE AUTHOR*

Page 16. No. 52.

An egotistical writer has button-holed a friend on the terrace of some grand residence, and is reading his own productions with eagerness and animation. The unfortunate listener looks at his watch impatiently, anxious to

keep his appointment with the lady in the distance. The picture was painted in 1822, and is the property of Mr. Edward Newton Perkins. The illustration is from a pen-and-ink drawing made from the painting.

Size 20 by 24 inches.

Gilbert Stuart Newton was the son of an English officer who left Boston when it was evacuated by the British in 1776. He was born at Halifax in 1795; and, when eight years old, was brought by his mother to Charlestown, where she resided after her husband's death. Having no inclination for commercial pursuits, the boy was placed under the care of his uncle, Gilbert Stuart, the eminent portrait-painter, from whom he received instruction in his art. In 1817, he went to Italy, and then to England, where he lived from 1821 to 1833, and painted his best pictures. In 1832, he was elected Royal Academician. In the same year he revisited America, married, and shortly after returned to England, where he resided until his death, in 1835.

**WILLIAM E. NORTON.**

*FOG ON THE GRAND BANKS.*

Page 10. No. 36.

A ship under full sail coming out of the fog toward the spectator. In the distance, seen dimly through the mist that clings to the surface of the water, are several fishing-vessels; and in the foreground is a dory tossing on the waves, with two fishermen startled at the near approach of the huge vessel. The sky is veiled with gray vapor; and the light, strongest in the upper left-hand corner, glistens on the crests of the waves, brings out boldly the starboard bow of the ship, and the foam of the wave as it breaks against her side. The general tone of the picture is gray; and the effect is of sunlight subdued and diffused by the thick fog.

Size 44 by 72 inches.

**EDGAR PARKER.**

*PORTRAIT.*

Page 12. No. 43.

A half-length portrait of John G. Whittier. The poet, dressed in a suit of dark brown, is seated in a richly upholstered easy-chair. The head is relieved against a background of old tapestry; and the hands contrast with the red velvet arms of the chair, and the sober hue of the drapery.

Size 34 by 40 inches.

**CHARLES SPRAGUE PEARCE.***L'ITALIENNE.*

Page 10. No. 35.

The life-sized figure of a young *contadina* leaning with clasped hands against a rough wall while her copper pail is filling at the spout of a fountain. The light strikes the figure from above, defining strongly the white of the sleeves and the color of the flesh against the sombre hues of the background, and giving vigor to the red and blue of the dress, and the embroidery of the apron. The costume is that of the Roman peasant; and the figure is realistically treated.

Size 41 by 71 inches.

**HELEN REED.***IDEAL HEAD.*

Page 14. No. 49.

A life-sized ideal female head, in black crayon, on delicately tinted paper.

Size 25 by 30 inches.

**ELLEN ROBBINS.***VASE OF FLOWERS.*

Page 11. No. 39.

A bunch of ferns and bright-colored hothouse flowers in a figured blue porcelain vase against a simple dark background. Miss Robbins contributes two other flower-pieces. All the pictures are in water-color.

Size 13 by 18 inches.

**THOMAS ROBINSON.***SHEEP IN A PASTURE.*

Page 11. No. 38.

A scattered flock of sheep in an open pasture sloping down to the sea. In the distance is the line of the water, and a mass of trees against the sky, which is full of rolling clouds. There is an effect of full light from an afternoon sun as it throws strong shadows of the animals on the warm-toned turf. Mr. Robinson contributes also, "New England Farm," "Bull's Head," and "Old Team."

Size 30 by 50 inches.

**FRANK H. SHAPLEIGH.***ON THE SEINE AT MEUDON.*

Page 12. No. 41.

The sketch is a suggestion of the small landscape, studied from a motive on the River Seine in France.

A silhouette of dense foliage on the left, and a row of tall trees in the middle distance against a delicate blue sky with bright summer clouds, the winding river flowing down to the foreground between sloping banks covered with rich gray-green vegetation,—this is the picture briefly described. It is owned by John C. Howe, Esq., together with the companion-picture by the same artist.

Size 8 by 11 inches.

**FRANK HILL SMITH.***SUNSET ON THE GIUDECCA.*

Page 12. No. 42.

A view of the entrance to the Canal of the Giudecca in Venice, as seen at sunset from the River Dei Schiavoni. In the distance is the Church of the Salute, and beyond, the houses on the Island of the Giudecca. The light is concentrated behind the church; and the warm glow spreads over the sky, touching the clouds, the distant buildings and sails, and is reflected in the surface of the water. The dark mass of a *bragozzo*, or fishing-boat, with richly-colored sails, fills the left of the picture; and in the middle distance a gondola and other craft come out strongly against the shining surface of the canal. Mr. Smith contributes one other landscape, "Morning on the Lagoon, Venice."

Size 36 by 60 inches.

**FRANCIS SNOWE.***A CLOUDY DAY.*

Page 11. No. 37.

A wide New-England landscape, with sky nearly covered with cloud-masses, but open and luminous in the middle. On the gently sloping hillsides are scattered clumps of trees and farmhouses. Broad patches of strong sunlight give variety to the color of the middle ground, and bring the dark mass of the foreground into strong contrast.

Size 18 by 30 inches.

**R. M. STAIGG.***THE EMPTY NEST.*

Page 17. No. 55.

This is a life-sized study of a young girl in a white dress, and with a pale yellow kerchief across the shoul-

ders, seated on a bank, holding an empty bird's-nest in her right hand. The drapery is low in tone, and, with the greens of distant foliage in the background, gives value to the color of the flesh. The illustration is taken from the original drawing of the picture in charcoal. Mr. Staigg also contributes "Chestnut-Gatherers," a landscape, "Cornice Road, Italy," and a Portrait.

Size 25 by 30 inches.

**D. J. STRAIN.**

*IDEAL HEAD.*

Page 16. No. 53.

A life-sized study, in black crayon, of a child's head, with broad jaunty hat and collar.

Size 23 by 28 inches.

**GILBERT STUART.**

*PORTRAIT OF MRS. NATHANIEL COFFIN.*

Page 18. No. 56.

The lady wears a white lace cap, a brown dress with lace at the throat, and a pale yellow shawl across the shoulders. The background is a dark-red curtain on the right, and gray on the left. The heliotype is made from the painting, which is owned by Mr. Nathan Appleton.

Size 23 by 28 inches.

Gilbert Charles Stuart was born in Narragansett, R.I., 1754. He was first taught by a Scotch painter named Alexander, by whom he was taken to Edinburgh. He returned to America, painted at Newport, Boston, and New York; then went to London, where he began to paint in 1781, having been assisted and instructed by Benjamin West. He came back to America in 1793, and painted at Philadelphia the well-known head of Washington. He settled permanently in Boston in 1806, and painted the portraits of many eminent men. He died at Boston, July 9, 1828.

*PORTRAIT OF MRS. SAMUEL ELIOT.*

Page 17. No. 54.

The lady wears a white dress and cap, and is seated with folded hands in an arm-chair upholstered in red. Background of neutral gray. The painting is owned by Charles W. Eliot, LL.D., President of Harvard University. The illustration is a heliotype from the picture.

Size 27 by 33 inches.

Other works of this artist in the collection are, "Portrait of Bishop Cheverus" (owned by Mr. Horatio Greenough), "Portrait of Mrs. E. C. Cushing" (owned by Mrs. L. L. Chickering), "Portrait of Fisher Ames," and "Portrait of Judge Story" (owned by Harvard University).

**ALBERT THOMPSON.**

*VIEW NEAR HONFLEUR, NORMANDY.*

Page 12. No. 40.

A bit of characteristic French landscape, — a sunny road along a high wall, with clump of tall trees casting a long shadow across the highway. In the distance, a wooded hillside, and the roof of a house in the valley beyond a low hill. The sky is graded from blue above to warm gray at the horizon; and bright summer clouds contrast vigorously with the dark foliage of the trees.

Size 20 by 27 inches.

**S. SALISBURY TUCKERMAN.**

*THE FRIGATE CONSTITUTION ESCAPING FROM THE BRITISH FLEET, JULY, 1812.*

Page 13. No. 47.

The subject of this picture is found in the following extract from "The Naval Monument," published in Boston, 1816:—

"On July 12, the 'Constitution,' completely equipped, and well manned, left the Chesapeake, bound to New York. On the 16th, saw a frigate, and gave chase, with winds too light to reach her. On the 17th, discovered the British squadron, consisting of the 'Africa' (sixty-four), the 'Guerriere,' 'Shannon,' 'Belvidera,' and 'Æolus' (frigates), a brig and a schooner; the 'Belvidera' within gunshot. The 17th was calm, and spent in towing, manœuvring, and firing. On the morning of the 18th, a light breeze sprung up, when the 'Constitution' spread all her canvas, and, by outsailing the enemy, escaped a conflict, which she could not have maintained with any hope of success against a force so greatly superior. The chase was continued sixty hours, during which the whole crew remained at their stations."

The frigate is seen coming head on, with all sail set, and towed by three of her boats. Behind rolls a great cloud of smoke, from the four guns on the stern firing at the vessels of the enemy seen in the distance. The glow from the sun near the horizon lights up the far-off sails, and brings out in relief against the sky part of the canvas of the frigate, leaving the rest in shade. The surface of the sea is glassy; and great ground-swells move along,



bearing majestically the huge hull of the "Constitution." The horizon is low, and the contrasts of light and shade vigorous. Mr. Tuckerman also contributes a marine view, "Fishermen beaching their Boats in a Gale, Hastings, England."

Size 60 by 84 inches.

#### MARCUS WATERMAN.

*LEMUEL GULLIVER IN LILLIPUT.*

Page 13. No. 46.

This picture illustrates the capture of Gulliver by the Lilliputians. The prostrate form of the prisoner, enormous in size in comparison with the tiny figures which surround him, lies stretched upon a broad field, fastened to the earth by numerous ropes. In the distance rise the domes and minarets of a city near the shore of the sea, and on the edge of a great plain, covered with crowds of the little people hurrying to see the captive. Multitudes of the Lilliputians, dressed in rich and fantastic costumes, troop about Gulliver, and rejoice at their victory over him. It is evidently the occasion of a general festivity. The landscape is quiet and simple. A shadow from a passing cloud falls on the middle distance, across the head and shoulders of Gulliver; and the rest is in full sunlight. The holiday dresses of the Lilliputians give the opportunity for the introduction of brilliant color, and a strong effect of light.

Size 30 by 50 inches.

#### E. L. WEEKS.

*AN ARAB STORY-TELLER.*

Page 13. No. 45.

A caravan has halted on the plain near the foot of a range of hills. The camels are lying down in a circle; and near by, at the door of a tent, are grouped around the camp-fire a number of Arabs, listening to a story told by one of the company, who stands erect before them, gesticulating violently. The whole landscape is low and deep in tone, in strong contrast with the yellow glow of the evening sky, seen above the hills.

Size 34 by 54 inches.

#### HAMILTON G. WILD.

*FELLAHEEN DRAWING WATER AT TWILIGHT ON THE BANKS OF THE NILE.*

Page 13. No. 44.

An effect of the warm afterglow of an evening in Egypt. Three girls come down to the river to fill great water-jars. One of them stands erect on the bank, with the jar upon her head; another crouches beside her burden; and the third fills the vessel at the water's-edge. The figures, the mud bank, and the river, form a dark mass against the evening sky.

Size 23 by 36 inches.

#### WILLIAM WILLARD.

*PORTRAIT.*

Page 15. No. 50.

The head of Charles Sumner, painted from sittings given in 1865, and from photographic studies made by the artist at the same time. The original study was painted for Mr. Abraham Avery. The drapery and background are quiet and low in tone and the head is relieved in a strong effect of light. The illustration is a heliotype made from the portrait. Mr. Willard also sends a portrait of a boy.

Size 25 by 30 inches.

The Massachusetts Historical Society has loaned for exhibition portraits of Peter Faneuil, George Berkeley, by John Smibert; Governor Thomas Hutchinson by Edward Truman; and General Benjamin Lincoln by Henry Sargent. A portrait of Washington Allston, by Harding, has been contributed by the owner, Mr. Samuel Batchelder.

From various causes,—such as the unfinished state of some pictures, and the tardiness of the arrival of others,—several Massachusetts artists who will be represented at the Centennial are not found among the contributors to this volume. A picture by the late John E. C. Petersen, "Collision at Sea," sent by the Manufacturers' Insurance Company, works by Mr. B. C. Porter, and Mr. William M. Hunt, are among those referred to.

The following are the autographs of those artists who have contributed their own sketches

M. K. Baker

F. B. de Blois

H. B. Marks.

P. M. Bannister

W. Allan Gay

J. H. Murray

Mrs. Lucia P. Bliss.

Walter Gay

W. E. Norton

Elij<sup>th</sup> Root

Samuel L. Gerry

Ellen Robbins.

Geo L Broune

Allen Day Hale

Thomas Robinson

W. Warren Brown.

George F. Higgins

F. H. Shapleigh.

H. R. Burdick.

Thos. H. Kinckley

Francis Snowe.

B. Champney. 176

J. W. "Champney"

Elizabeth W Horton

F. Hill Smith.

Melicent Jarvis

Albert Thompson.

Daniel C. Cutt

D. T. Kendrick.

S. Salisbury Tuckerman

G. F. Daniels,  
S. T. Darrah

Frank D. Miller

M. Walrman







1  
F. M. Benson



2

H. R. Bendish



3

M. H. Baker



4

H. R. Bendish





Bacon VI

5



6

Bacon VII



7

Bacon VIII

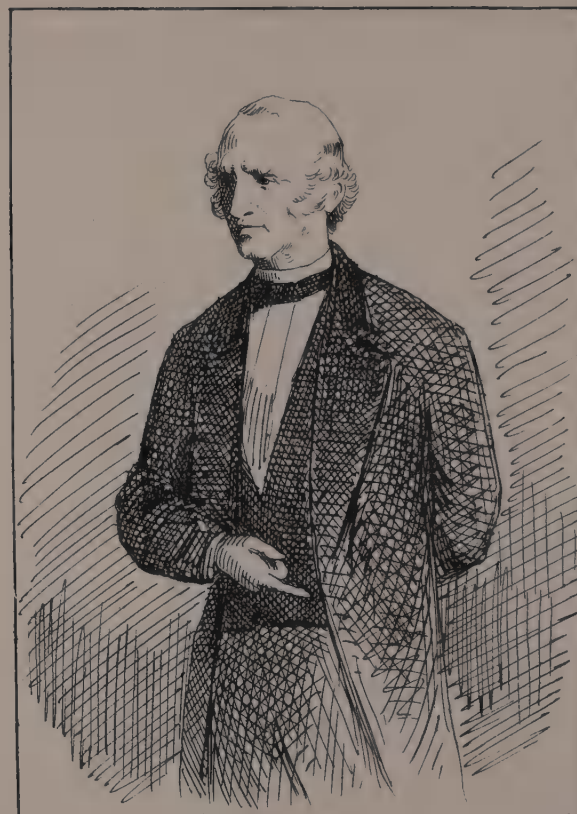






8

*Wm. Lloyd Garrison*



9

*Wm. Lloyd Garrison*



10

*Wm. Lloyd Garrison*

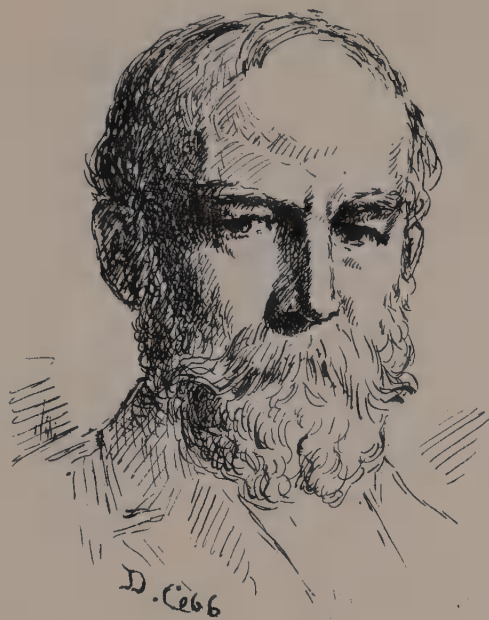


11

*Wm. Lloyd Garrison*







12



13



14



15





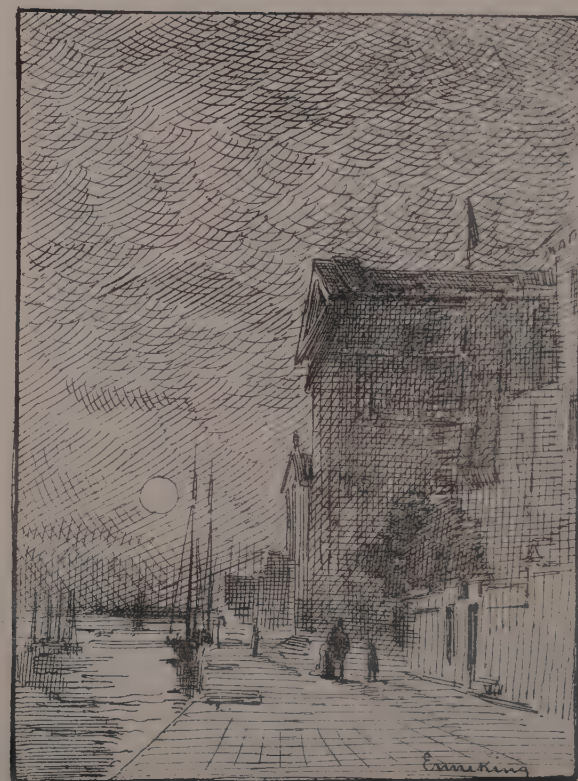
16

S. J. May, VII.



17

S. J. May, VIII.



18

J. F. Emerson, IX.







19

*J. B. de Blou p. VIII.*



21

*J. B. de Blou p. VIII.*

Boston  
Public Library.



20

*W.A. Gay p. IX.*



22

*W.A. Gay p. IX.*







23

*Edgar Allan Poe*



24

*Edgar Allan Poe*



25

*D. Jerome Elwell p. 111.*

Boston  
Public Library.



26

*Elizabeth W. Horton p. 12.*







27

Miss Melrose p. x.



28

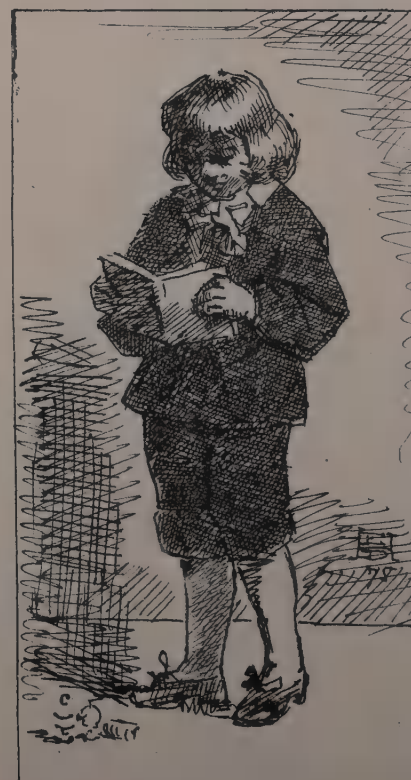
Miss Melrose p. x.



29

J.T. Kendrick, 76

Miss Melrose p. x.



30

Miss E. S. Hall p. ix.

Boston  
Public Library.







31

*Ranunculus acris*



32

*Wm. Longfellow*



33

*J. S. M.*

Boston  
Public Library



34

*E. G. M.*

*Prayer*







34A.

*Sketch of a landscape.*



36

*W. B. Norton Jr. X.*

Boston  
Public Library.



35

*Charles S. Pearce*





37

Thomas Robinson - p. XII.



38

Thomas Robinson - p. XII.



39

Ellen Robinson - p. XII.

Boston  
Public Library.







40



41

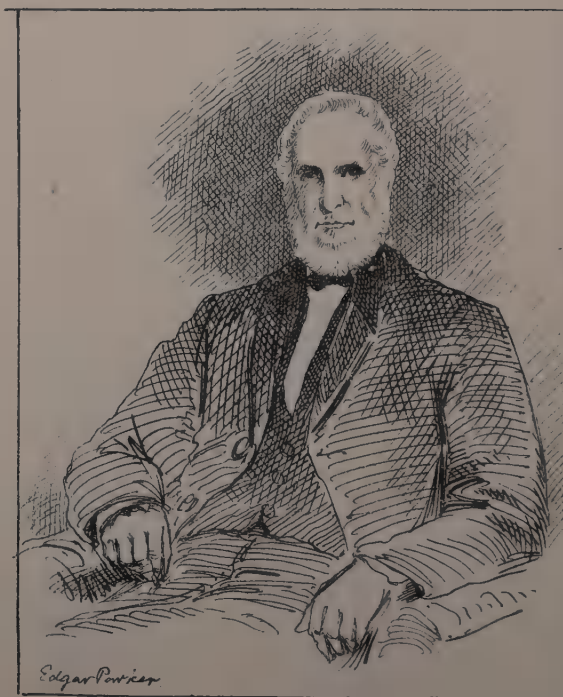
F.H. Shapleigh, J. 1861



42

J. H. Shapleigh, J. 1861

XII.

Boston  
Public Library.

43

Edgar Poirier, J. 1861







45



44



46



47





48

*Wm. Lloyd Garrison*  
*Crayon*



49

*Estlin*

*Boston*  
*Public Library.*







50



51

*Boston  
Public Library.*











54



55

Boston  
Public Library.

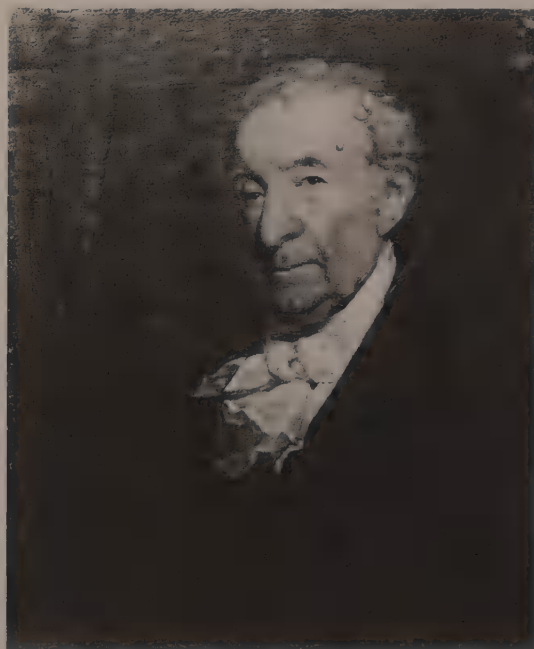






56

*Robert T. Lincoln, X. 18.*



57

*John W. H. H. X. 18.*

*Boston  
Public Library.*





58

Boston  
Public Library.



59







*Boston  
Public Library.*







BOSTON PUBLIC LIBRARY



3 9999 05692 0729





